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## THE EDWARD C. MOORE COLLECTION

THE collection formed by the late E. C. Moore, of Tiffany & Co., to which I have alluded in these columns several times since the death of Mr. Moore, is now being transferred to the Metropolitan Museum of Art, to which its owner bequeathed it. The *Sun* of this city, which is always accurate and judicious in its papers upon such subjects, has printed an article on the Moore collection which is well worth the attention of collectors, and I take pleasure in presenting the following condensation of it.

This, says the *Sun*, is not an aggregation of what are called collector's pieces, acquired merely to complete some chronological series or historical order, or collected with a single idea of getting together the most perfect or costly pieces. Mr. Moore had other motives in setting about the work. As a silversmith he had to do with the beauties of form and decoration, and it was in the pursuit of his art that he desired to study the noble shapes handed down to us in the pottery and skilful handiwork of the earliest designers. It was perhaps thirty years ago that he first began to look beyond the conventional patterns of that day for ideas. He bought objects as they came to his hand, in different lines, at one time devoting himself to Japanese and Chinese porcelains, whose spirit he absorbed. Then he turned his attention to old Persian wares, and so by degrees became interested in old glass and lustre porcelains, in which the collection that he has left is especially rich. As increased opportunity came to him he traveled widely abroad, and in the course of the past ten or fifteen years added some of its finest specimens to his already large collection.

Edward C. Moore was born in this city in 1827, and died at his summer house, at Hastings-on-the-Hudson, in August last. His father, John Moore, was a noted silversmith in his time, and Mr. Moore learned his craft, which with him was to develop into an art, in his father's shop. In 1851, on his father's retirement, he succeeded to the business. Before that time an arrangement had been made by which the firm of John Moore & Co. was to manufacture silverware solely for Tiffany & Co., and in 1868 the entire plant owned by Mr. Moore was acquired by Tiffany and became a department in that business. Increased facilities enabled Mr. Moore to push and develop this branch of the business, and he made many improvements in manufacturing processes. By study, observation and travel he became an acknowledged artist, and his work in the precious metals won him a wide reputation. At the Paris Exposition in 1867 his exhibit of silverware received a gold medal. Another medal was bestowed upon his exhibition at the Centennial in 1876, and at Paris in 1878 a special gold medal was bestowed upon Mr. Moore and the decoration of the Legion of Honor was conferred upon Mr. Tiffany. In 1889 Mr. Moore also received this mark of distinction from the French Government.

No catalogue has ever been made of the Moore collection, but the mere list of objects made for Mr. Moore's convenience in the course of a quarter of a century of collecting includes nearly 4,000 pieces. Many have been weeded out from time to time, and many other objects which were bought for the decoration of his own house are not included in the gift to the museum, which comprehends somewhere between 1,600 and 1,700 pieces. As displayed until recently in large mahogany cases around the walls and in the centre of the skylighted gallery attached to Mr. Moore's residence, the old Stebbins mansion on Madison avenue, the ancient work in glass, porcelain, bronze, brass and iron, presented a most beautiful effect, which, it is hoped, may be restored in the arrangement of the objects in the museum. There are in the collection specimens of antique Roman, Cyprian, Etruscan, Merovingian, Venetian, Persian and Arab. German and Spanish glass; Chinese and Japanese pottery; Hispano-Moresque, Rhodian, Damascus and Persian pottery; Korean porcelain; Chinese glass, jades and crystals: an unusual collection, both in number and quality, of Tanagra figurines; Saracenic metal work of the twelfth and thirteenth centuries; Persian, Turkish, Cashmere and Indian metal; Japanese and Chinese bronzes, swords and sword guards; inros and netsukis wood and ivory carvings, lacquers and Japanese basket work, Persian lacquer, Oriental jewelry, and old French and Venetian inlaid straw work of 200 years ago. Besides all these objects there are included in the gift to the museum some 500 books on art, nearly all of them richly illustrated and some very rare.

Perhaps the gem of the collection is in the cabinet of early Persian and Arab enamelled glass. It is a famous cup of slightly tinted buff glass, decorated in gold and blue and white enamel, with badges and an intricate pattern of conventionalized hounds, and an Arab distich in colored enamel. This is in fact a unique object, in that it is the earliest known dated specimen of Arabian glass. It was formerly in the Schefer collection, and bears the armorial device of Berdr-el-Din-ed-Dhahery, commander of the troops of the

Sultan Bibars, who died in 1277. The cup stands upon a teak-wood stand and is itself about eight inches in height. In this same cabinet is a mosque lamp of archaic type of the thirteenth century, suspended by chains. It is of white glass with blue and white enamel inscription. Next in fame, artistic perfection, and exclusiveness to the enamelled cup is a large and beautiful vase of Arab glass with two handles and trumpet-shaped neck, and enamelled in colors. These mosque lamps are in form and decoration most perfect objects of Arabian glassware, which reigned supreme as essentially artistic and original until Venice came into the field in about the fifteenth century, with her remarkable productions, in her turn to give way three or four centuries later to the German and Flemish artists.

Not to attempt anything like a classification of objects in enumerating them, but taking the more striking pieces as they come in cabinets, a wonderful plate about twenty inches in diameter may be mentioned. It is ornamented in circular bands in blue and buff, with a blue metallic lustre. Two other plates of the same period of Hispano-Moresque pottery, and of about the same size as this, are decorated in conventional designs in buff, one with boss in the centre, with an eagle, and surrounded by a band of daisies, having a bright gold lustre, and the other with ruby lustre. A small plate on the same shelf is of the fourteenth century. No cabinet in the whole collection is so brilliant in color as that of the Persian porcelain and pottery. There are bottles, vases, plates and tiles in various glasses and decorations, which, when seen all together, combine to produce an effect like that of sunlight coming through a richly-stained glass window. For example, a faience flagon of the fifteenth century, citron shape, with long, taper neck, is of a most charming orange yellow color, with blue lines marking the fluted segments and covered with a gold lustre. Birds and animals enter into the decoration. Another beautiful flagon is of white faience with brown iridescent decoration on white ground. There is a very rich group of bottles of a deep blue, and of lozenge or conventional patterns in design. One of them has a brown lustre over the glaze, and another a copper lustre on blue ground. They are of beautiful form and of very rich, deep color. A curious old Persian hanging lamp is not only of very odd shape, but is an example of wonderful color. The top of the lamp is in the form of an owl's head. A very striking vase is high and ovoid in form, and with a blue and white decoration on a brown body, and with an Arabic inscription in white, the lines of which contribute greatly to the grace of the decorations. There are some beautiful tiles, plaques and porcelain lamps besides. There is a large white plaque with blue and green decorations, a lamp of brown and blue decoration, and a splendid large tile with inscription in relief in brilliant blue metallic lustre. Another tile in the same group is in Persian polychrome ornament, representing a mounted warrior, of a type very like the Chinese.

The cabinet of Roman, Cyprian and Merovingian glass contains a line of cinerary urns which for 2,200 years have lain buried in the ancient Roman soil, to be transferred at last to a museum in the metropolis of the New World. They are from eight to twelve inches in height, and of so light a substance as to make the packing and transferring of them to the Metropolitan Museum a matter of the greatest delicacy, yet for two thousand years they have been wondrously preserved, and there are still traces upon their sides of the original soil, and within them may yet be seen the ashes of the noble Romans whose graves they were. Some of these urns have been cracked, and the disintegrating action of the soil and moisture upon them has caused the glass—which chemically is quite identical with the plate glass of the present day—to flake in the process of what is known as glass decay, which has resulted in the most beautiful iridescence. One of the urns with double-looped handles shines with a wine-colored iridescence quite impossible to describe; another has the brilliant green sheen of a Brazilian beetle or the eye of a peacock's tail; still another shines with a yellow light like the reflection of burnished brass, and here is one that flashes gleams of Tyrian purple. A group of smaller urns and ewers in this same remarkable iridescent glass includes a vase with a small handle, from Cyprus, a Cyprian pitcher, and a small Roman vase in yellow glass, with a woven glass zig-zag decoration in green about the neck, and gleaming with the iridescence of glass decay.

There is a Greek amphora which is supposed to be of the fifth century B. C. It is decorated in the Pompeian manner in black, with the figures of two Satyrs, with a large wine jar between them, done in old red. On one side stands a small Roman glass ewer, with twisted spiral handle and blue threads about the neck, and on the other side a large bottle in the caraffe form, in glass, upon the surface of which is a brilliant play of color.

The specimens of old Venetian, Persian, Rhodian, German and Spanish glass are numerous and beautiful in form and color. Two groups of old Venetian glass represent the work of the sixteenth and seventeenth centuries. A beautiful vase, that unfortunately is badly broken, one side of the lip of the vase being gone, is decorated in gold and enamel with raised rosettes and masks and etched designs. A deep blue glass goblet bears a band of conventional design in gold with pearl enamel beads. This may be Bohemian. A rich blue goblet is etched and decorated with gold, while next it stands a long-necked bottle in most delicate blue. In another group is a curious bowl with whirl decorations, gilded and enamelled, and in the centre what appears to be the Papal coat of arms in colored enamel. Another bowl is of pearl enamelled glass, and there are many other exquisite plates, cups and bottles, fluted, opalescent, encrusted, etched, painted and gilded with great delicacy and beauty. In the Spanish glass in the same cabinet are many pieces in wonderful greens, blues and grays. In the pieces of Persian glass of 200 and 300 years ago are some remarkable and unusual forms. They are very graceful and lovely. The most striking objects, of course, are the odd swan-necked rosewater bottles of about the last century. Many of them are iridescent, and the bulbs and slender necks are twisted and fluted, and sometimes most elaborately decorated. In color they are of green-blue, amber, rose and copper. Many of the flasks, bottles and vases, too, are of a curious milky whiteness, and of most minute decoration.

In the department of old Chinese glass, porcelains and pottery there are many representative pieces. There is a vase of graceful shape most richly mottled in blue and violet and of lovely color. Another, in porcelain, is of a beautiful blue with dragon decoration incised under the glaze, and with a silver top. The collection of peach-blows is not large, but it contains some very good specimens of this much-talked-of porcelain, one being a curious bowl of calf's liver color. Many of the glazes are of beautiful iridescence. In one group of vases is one piece in the middle of a wonderful iridescent or lustre green glaze; bottle of a rich, fat, black green glaze, and a piece of old porcelain in a plum-colored red brown. There are a plum-colored lustre glaze, very brilliant, another with blue figures on a brown or grape-colored body, a gourd-shaped bottle decorated in yellow and blue and dated 1522, and two bowls, one in yellow and blue with a wonderful lustre and the other in lapis lazuli with remarkable devil-fish decorations in a grayish green. There is in this cabinet, too, a very interesting piece of Japanese pottery in relief decoration. It is blue-green in effect, the raised flower decoration being in blue upon a ground of sage green and with strings of pearls about the top of the vase. Several specimens of Chinese opaque glass in this same cabinet are rich and beautiful in color and in form, and the jades and crystals are fine and interesting examples of their kind.

The case of old Japanese porcelain and pottery is especially rich in what are known as fat glazes. There are many little tea jars and small pieces of interest to artists in the collection. Two of the oddest pieces are a large purple or violet ovoid jar, with corrugated circles of a very deep color, and a bottle of egg plant form, very old and very deep in color, with a lustre in the glaze. A beautiful vase of Satsuma pottery is of dark blue, with a white and light blue splash about the neck of the vase, and two dragon handles. It is of graceful shape and very beautiful in color. Another piece of pottery of a remarkably rich, soft, fat, iridescent glaze is a vase, the bold relief decoration under the glaze of which is merely indicated. The slender handles fall gracefully from the neck of the vase to the flaring sides of the square bowl. The color is almost like that of jade. A long-necked bottle of Japanese pottery is of very graceful form and has a dark green glaze that is rich and lustrous. There is a high-shouldered iridescent vase of plum color bloom which is rich and deep in color and of fine form, and a beautiful bottle of light brown with decoration in a darker brown, the effect of the combination being very beautiful. Besides these few examples are many more quite as beautiful, among them being tea pots, bowls, plates and jars of a great variety in color and form and decoration, and many of them of a great age. There are examples of old Satsuma, Kaga, Higo, Banco, Kutani, Kishin, Kenzan, Ninsei, Raku, Kisetō, Takatori, Kiota and Imari pottery. Among these may be mentioned a large, old octagonal Imari jar in blue and white decorations, from the Retrospective Exhibition in Paris in 1878. It is two feet high.

Perhaps in the department of ancient pottery may be included the very important collection of Tanagra figurines in terra cotta, of which Mr. Moore collected some thirty specimens. These pre-Christian statuettes, groups and figurines are remarkably interesting and expressive, and include some groups and figures in which there is wonderful grace and action. The groups are from six to ten inches in height, while some of the figurines are but two and

three inches high. They are nearly all quite perfect and on some of them are traces of gilding and the draperies are tinted. In their original condition it is supposed that the figures were all painted and sometimes gilded in part. It is only within the past twenty years that the collection of Tanagra figurines has become at all in vogue, or that any but specialists and antiquarians have had any knowledge of these remarkable figures. Originally made in the fourteenth or the twelfth Century B. C., they were buried in tombs, or placed among the household gods, or deposited as native offerings in the sanctuaries of the Boeotians. The brilliant epoch of Tanagra figurines is believed to have been about the fourth century B. C. So recently as 1880 the excavations at Myrina have revealed many hundreds of these buried figures hardly less interesting than those of Tanagra. The titles given to the groups and small figures are, of course, speculative, but these are certainly fairly descriptive and entirely appropriate. In the "Festival of Bacchus" a young man appears to be astride of a panther, and held in his seat by two young women who walk on either side. The four figures, two youths and two girls, in the "Bacchanalian Dance," convey a remarkable sense of swaying motion. In one group is "Venus Riding a Dolphin;" another represents a reclining woman with a tambourine at her side, a figure full of grace; there is a very perfect small figure of a young woman seated on a rock, playing upon a pipe; a young girl carrying another upon her back is the subject of another, and "Cupid and Two Girls" is a poetical and gracefully composed conceit. There is a figure representing "Europa Crossing the Hellespont on the Back of a Bull," a statuette of a woman holding a fan, and another, very beautiful, of a "Woman Before a Fountain," a "Satyr and Nymph," and a melancholy tableau of "Charon and His Bark," in which a charming young woman holds back, reluctant to accept her companion's invitation to go aboard the fateful ferry. Among the smaller figurines are a young girl leaning on a column; "The Muse of Lyric Poetry," wearing a gilded wreath, a pink chiton and pale-green himation with gold border; "Victory," craped and crowned, with wings in blue and gold; "Thalia," holding in her right hand a mask of Silenus and wearing a golden wreath; "Minerva," wearing a Corinthian helmet and pink peplos, and in her left hand holding a round shield embossed with a mask of Medusa; "Venus Reclining," a young girl holding her himation in her right hand, and in her left an apple; a "Bacchante Holding a Golden Bowl," and "Mars," with an oval shield on his left arm, in his right hand a lance. The face is beardless, and the helmet is ornamented with palm leaves in relief. There is a head of Medusa in relief on the helmet. There is a small figure of "An Archer," wearing a cloth about his loins, the right leg advanced and the left arm extended, in which evidently was held a bow. There are also a torso of a wrestler, one of Hercules seated, another of the back of Bacchus, and a bas relief of the head of Hercules wearing a wreath and with a decided expression of grief in the face.

The collection of ancient metal work is very interesting, and will prove a great delight to the student of design. There is a fine lot of pieces of Saracenic metal work of the twelfth and thirteenth centuries, and Persian, Turkish, Cashmere and Indian metal, besides the metal work of the Japanese and the Chinese bronzes. Besides the beauty of form of these pieces, the patient labor that is represented in the minute and elaborate designs made by inlaying silver and gold wires in bases of brass and iron is impressive in these modern days of mechanical achievement. It would appear that nothing could be more delicate in detail nor more beautiful of its kind than these specimens of the early art of the metal worker. The blending of silver, gold and copper with brass and iron, too, is most lovely in its color effects. There are bowls, caskets, candlesticks, pots, fluted vases, pipes, basins, and incense vessels. Here is a rare brass plaque or tray with flaring, fluted rim, and inlaid with silver wire in designs of wonderful intricacy and beauty. Two large pots, one with handle and spout and the other with a single handle, are decorated in inlaid bands of rich conventional designs. There is an Arab casket of the twelfth century, long and with rounded ends in brass, and with arabesque and silver and incised ornament. A bowl of brass inlaid with silver and a beautiful vase in iron damascened with silver are remarkable examples of this ancient and beautiful art. A Persian shield covered with rhinoceros leather and a wonderful damascened casque and cuirass are a part of this division of the collection. There is an iron vase of Persian workmanship and very graceful in form that is exquisitely etched and incrustated with gold, and in the same group a bronze lamp decorated with badges, a brass pot of very minute decorations and lovely shape, and a vase of Cashmere metal, 14 inches high. Another group of beautiful forms contains three pieces of great beauty. An oval tray pointed at one side is of iron with beautiful silver inlay, of Indian workmanship; an Arab

brass bowl damascened with silver, and an iron vase coming to a point at its base, and wonderfully engraved. The Persian pipes, too, are beautiful examples of graceful form and exquisite decoration. A lovely plate of Indian metal work, damascened in arabesques, Koof gari, Punjab, is from the Vienna Exposition of 1873.

In the Japanese metal work there is much that is beautiful and much that is chiefly curious in form. There are copper enamelled plates, bronze vases, bowls, spills, teapots, boxes, and cups in bronze, iron and silver, inlaid with many colored metals, lacquered, hammered and enamelled in cloisonne. One silver vase is inlaid with metals in thirteen colors, and there is a remarkable square iron vase, with widely flaring top, exquisitely incrustated with silver. Here is a group of vases and plaques in which the plaques at the back of the shelf are lacquered in gold and colors on copper, and in which there is a small bronze vase elaborately decorated with a dragon design in relief, while around the neck and shoulder of the vase is a curious attempt in overflowing bronze at a cloud effect. A very odd bronze vase is decorated with the lotus, another of hammered bronze has a wonderful crawling dragon on the edge, and still another has a wave decoration and dragon. Another bronze bowl in this cabinet, inlaid with silver, was made by Yei-Rei in the fourteenth century. The collection of knife handles is artistically very perfect and very beautiful in the carved figures and metal inlays, representing fish, fire flies, storks, lotus leaves, and flowers. In the Chinese bronzes, too, are many beautiful objects, enamelled and with gold decorations.

Of the smaller Japanese and Chinese objects, such as the swords and sword guards and cases, inros and netsukes, metal-mounted pouches and pipe cases, it would be impossible to speak in detail, except to record the fact that these collections are very complete and very rich in gems of the most exquisite workmanship in bronze and gold and silver, wood and ivory carvings, mother-of-pearl inlays and lacquers. In these dainty pieces are the most wonderful examples of the skill and fancy and taste of these remarkable artists. Figures of men and women, beasts, reptiles and insects, leaves and flowers, are represented with marvellous minuteness and fidelity. One novelty in the collection is a box formed of the dried and hardened skin of an orange, which has turned to a dark, rich brown in color, in which is inlaid in gold and mother of pearl a wonderful dragon fly. On the ivory cover that fills the aperture from which the pulp of the fruit was removed are two carved figures, seated at a game of checkers. Besides the Japanese swords there is a small collection of antique arms, damascened knives from Malay, darts from Burmah, and Persian daggers with ivory hilts, inlaid with gold and silver, and African knives. In the jewelry, belts and girdles collected by Mr. Moore are objects of barbaric splendor to whose forms our modern dames, no doubt, owe many of the designs in gold and silver and precious stones with which they are wont to adorn themselves. There are Bulgarian and Albanian bracelets, from India silver girdles, necklaces, ear drops of beads, coral, pearl and glass, tiara, armlets and chains from Herzegovina, Turkey and Hungary, old French chatelaines of sawed iron and steel, gold ornaments from Chiriqui, and garters from Tunis. There are Syrian breast girdles of filigree metal, Persian, Bulgarian, and Romanian belts and clasps, Turkish belts and ceinture from Armenia.

There is one part of the Moore collection that will be something of a novelty to most visitors of the museum, and that is the wonderful pieces of old French and Venetian straw mosaic of 200 years ago, and Japanese bamboo basket work of the early period. These objects are very rare and very interesting to the artist student, and Mr. Moore always took great pride in the fact that he was almost the first person in the United States to appreciate and to collect the early basket work. For a long time no one else seemed to have discovered the beauties in form and intricate weaves and harmonious blending of soft colors in these wares which now in themselves form a treasure for any museum which seeks to instruct the students of industrial art. In the Japanese basket work are found all the lovely forms of vases, cups, trays and caskets which are known to the worker in bronzes and precious metals. Some of the pieces are lacquered in gold and colors and in others are found the "diaper" patterns in the weaves which are the foundation of so much decorative design. The Venetian and French straw mosaics are wonderful compositions in design and color, in which the minutest bits of colored straws are employed to produce beautiful patterns and harmonies. Included in the gift to the museum, besides the books already mentioned, are a lot of beautiful Japanese, Chinese, and Indian stuffs, and a pair of mosque doors of the thirteenth or fourteenth century, the diamond-shaped panels of which are made of beautiful ivory carvings.

About \$10,000 was netted for the paintings and pieces of sculpture belonging to the late Albert Wolff, of Paris.

## SELLING BARYE BRONZES

THE prices commanded by the Barye Bronzes at the American Art Association sale should be of interest to collectors. Here they are, with the names of the buyers:

Roger and Angelica; Mr. Inglis.....	\$810
Candelabra; Mr. Inglis.....	2,600
Tiger Surprising an Antelope.....	850
Deer Attacked by Two Scotch Hounds; "Gustavus".....	420
Theseus and Minotaur.....	1,050
Horse Surprised by a Lion.....	270
Lapith and Centaur; Mr. Inglis.....	460
Two Arabian Horsemen Killing a Lion; Mr. Drummond.....	360
Gen. Bonaparte.....	325
Charles VII, the Victorious; C. J. Lawrence.....	275
Lion Seated.....	125
Lion and Serpent; Reichard & Co.....	210
The Walking Lion; Mr. Lawrence.....	540
The Walking Tiger; Mr. Lawrence.....	540
Ocelot Carrying a Heron.....	210
An Elephant Crushing a Tiger.....	860
Lioness Standing.....	170
The Bull in Defence; S. Jones.....	750
The Rearing Bull; Mr. Mason.....	700
Horse, Turkish, right foot raised; Mr. Bradley.....	160
Horse, Turkish, left foot raised; Mr. Mason.....	100
Horse, half blood, head lowered; Mr. Drummond.....	95
Dromedary, Egyptian, harnessed; Mrs. Hudson.....	100
Dromedary, Algerian; Mr. Mason.....	100
Dromedary, Algerian, reduction; Mr. Mason.....	75
Greyhound and Hare; "Gustavus".....	300
Beagle Dog, standing; Mr. Mason.....	65
Spaniel and Duck.....	110
Spaniel and Rabbit; T. B. Clarke.....	90
Spaniel.....	50
Two Young Bears Fighting; Mr. Mason.....	255
Stag Sharpening His Antlers.....	110
Hawk Killing a Heron.....	135
Pheasant.....	160
Panther of Tunis.....	140
Minerva.....	300
Juno.....	300
Elephant of Cochinchina.....	135
Tartar Warrior Checking His Horse.....	255
Lion Seated; S. N. Nickerson.....	530
Lion and Serpent.....	425
Lion and Serpent, small; Mr. Mason.....	140
The Walking Lion; Mrs. Warren.....	400
Elephant Crushing a Tiger.....	700
Tartar Warrior Checking His Horse; Mr. Lawrence.....	625
African Badger Robbing Nest; Mr. Mason.....	110
Arab Horseman Killing Boar.....	300
Ape Riding a Gnu; C. J. Lawrence.....	205
The Walking Tiger; Mrs. Hudson.....	210
Bull Rearing, Attacked by a Tiger; Mr. Mason.....	230
Panther Seizing a Stag; S. A. Coale.....	830
The Walking Tiger; Mrs. Warren.....	400
Total.....	\$19,670

## THE MACBETH ART GALLERY

IT is always gratifying to record any movement tending towards the advancement of the interests of American art. Since the first exhibition of the collection of Mr. T. B. Clarke revealed the possibilities of native art at their best, its presentation to the public has been of steadily progressive extensiveness. Leading art houses, like those of Mr. S. P. Avery, Jr., of Reichard & Co., and Knoedler & Co., carry exhibitions of native painters through each month of the season, always with successful results; and now we have a new gallery in the field, that of Mr. William Macbeth, at 237 Fifth avenue. The Macbeth Galleries are admirably arranged, and show a strong representation of examples of some of our strongest men. These include a noble A. H. Wyant, one of his characteristic American scenes, treated with poetry and power; a fine Dutch landscape by H. W. Ranger, a magnificently toneful landscape by R. Swain Gifford, several water-colors in his best vein by J. Francis Murphy, and a landscape and cattle piece of the first quality, in the same medium, by Horatio Walker. A superior example of our older school of landscape art is an edge of woods by Kruseman Van Elten. No collector interested in our own art can afford to miss visiting the Macbeth Galleries.

Mr. Delane bought in London the other day for about \$77 a copy of the first edition of "Adam Bede." It contains George Eliot's autograph inscription presentation to Thackeray, whose property it was.